DANCING STAR MAGAZINE

"the dancer's digest"

AUG-SEPT 1954 25 CENTS

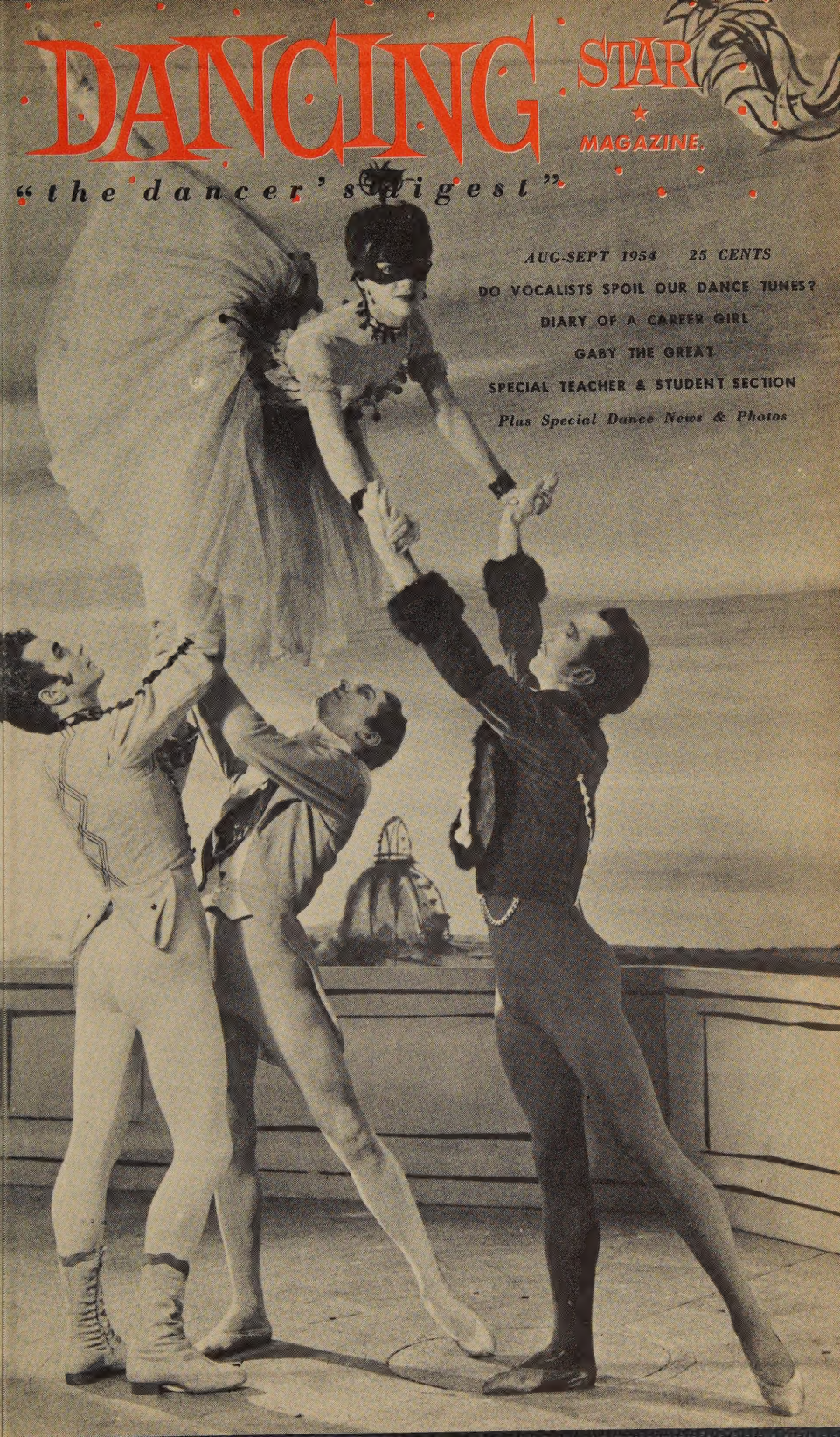
DO VOCALISTS SPOIL OUR DANCE TUNES?

DIARY OF A CAREER GIRL

GABY THE GREAT

SPECIAL TEACHER & STUDENT SECTION

Plus Special Dance News & Photos



after nearly a year...

. . . of careful research and patient preparation, the first copies of our 16 page full color booklet — "The Story of the Ballet" are now ready for distribution. Authentically documented, and completely illustrated in fun-to-read comic booklet style, it tells the complete history of the ballet, from its very inception to the present time. Whether you dance, teach the dance, or just "watch from the wings," you'll find it one of the most interesting, informative, and enjoyable things you have ever read.

First copies are being completed now and will be included in your next order — or see your nearest Selva agency.

Selva Balanced-Design Footwear and Accessories.

and Sons, 1607 Broadway, New York 19, N.Y.

THE COVER

'The Lady and the Fool', from the Sadler's Wells' Theatre Ballet. The Grand Adage, which La Capricciosa (Patricia Miller) dances with her three suitors, Captain Adoncino (Peter Wright), Prince of Arroganza (David Poole), and Signor Midas (David Gill). Choreography is by John Cranko. Music by Verdi.

—Denis de Marney

INDEX OF ADVERTISERS

ASSOCIATIONS

2243 Associated Dancing Teachers of Southern California
256 Chicago National Association of Dance Masters
265 Dance Masters of California

BOOKS

258 Ballet Book Shop
247 Screen Guild Press

254 CARDS, BUSINESS

271 CLASSIFIED ADS

FOOTWEAR

253 Capezio
267 Loshin's
238 Selva (inside front cover)

271 INDEX OF DANCE SCHOOLS

INTERCOMMUNICATION SYSTEMS

Dance Craft (outside back cover)

MISCELLANEOUS

251 Castanet Playing by Mail

PHONOGRAPHS

266 Rhythmaster Variable Speed

RECORDINGS, DANCE

255 Dance Records, Inc.
253 Russell Records

ROUTINES BY MAIL

256 Billy Truehart
261 Elsa Greenwood
243 Eva Varady

SCHOOLS, DANCE

254 Byrnes & Swanson

267 RUBBER STAMPS

SUPPLY HOUSES, THEATRICAL

252 A & L Theatrical Fabrics & Shoe Co.
249 Art Teen Sports Wear Co.
265 Lew Serbin Dance Art Co.

SUBSCRIPTIONS

261 Ballet Today
271 Dancing Star

Dancing Star

"A National Magazine"

AUG-SEPT, 1954—TWENTY-FIVE CENTS
VOLUME FOUR NUMBER EIGHT

240 GABY THE GREAT (Part One of Two Parts) Basil Woon

244 DO VOCALISTS SPOIL OUR DANCE TUNES? Hubert W. David

246 BROADWAY DANCE BEAT David Raher

250 WHO'S BEHIND THE NEWS

252 LONDON FOOTNOTES Peter Craig-Raymond

256 BOOKS

257 LA's GREEK THEATRE

259 TEACHERS&

259 TEACHERS' & STUDENTS' SECTION

260 NEW DANCE TEAM

261 DANCE TEACHERS' ASSOCIATIONS

261 WHENCE (Poem) Margaret Hasbrook

267 CARTOON Dunnett

268 DIARY OF A CAREER GIRL (Chapter 25) Peachie Kane

270 ACROBATICS & TUMBLING (16th of a series) James A. Rozanas

Editor . . . . . GORDON KEITH
Associate Editor . . . BARBARA HENSON
Feature Editor . . . . . DAVID STORM
London Editor . . PETER CRAIG-RAYMOND
Advertising Manager . . . . . S. J. PAUL

The **DANCING STAR** is published monthly by the **DANSTAR PRESS** at **376 Almaden Ave., San Jose 10, California.**

Copyright 1954 by **DANSTAR PRESS.** All rights reserved. Contents of this magazine may not be reproduced in whole or in part without written permission from the publishers.

Single copy 25 cents. Yearly subscription $2.50 (12 issues). Two years $4.00 (24 issues). Add 50c a year for Canada. 75c a year elsewhere.

GABY THE GREAT

Basil Woon recalls a New York debut inadvertently arranged by a king

Drawings by Floyd Webb

(Part One of Two parts)

LET ME tell you about Gaby. Gaby-la-seule, I called her, for as Sasha Kahn used to say, France was crowded with Gabys but there was only one Gaby really. She epitomized them all. The song *J'ai deux amours* might have been written for her although of course it wouldn't have been quite true: she loved her *pays* and she loved Paris, but also she loved Harry Pilcer, the strange little East Side New Yorker who taught her to dance. During the last years she was ill most of the time and when I visited her in the *maison de santé* on the last evening of her life she knew it was all over. *"Je sais que je m'en vais," she said; "mêmes les plus grandes artistes fallaient un jour mourir."* She *was* a great artist, of course, but I think her strongest asset was her belief in herself, nothing made her angrier than that she had been hoisted to fame on the wings of a mighty *canard.*

It was in New York that I first met Gaby. I was abominably young, brash new, downy of cheek; the world was my oyster and I was having a fine time eating it. Women were an open book; at nineteen one knows all about women. But before Gaby I had met only one other Frenchwoman, a sarcastic spectacled creature called "Mademoiselle" who lived in

our house with a secret sorrow and permanent sniffles. It was Gaby who changed my opinion of the French nation; she did not exactly change my opinion of women but she gave me the idea, which still lingers, that there are only two kinds of women, the other girls and the French. I was at Joel's on Forty-First street with Ben de Cassères when Hughes, the city editor of the *Globe and Commercial Advertiser,* for which I covered the Tenderloin nights, telephoned and said I was to get an interview with Gaby, cautioning coarsely that I had better watch my step, "You know what she did to that monarch."

I knew what Vance Thompson said she had done to the monarch. Vance was an American correspondent in Paris in the good old days before your foreign editor could get you on the telephone; mostly his office was a table in some Montmartre *boîte.* About a year before, Vance had been sitting at his favorite table in the Abbaye de Thélème when young King Manoel of Portugal came in with a blonde. Thompson paid him no attention; kings often came to the Abbaye and nearly always with blondes. But a month or two later Vance was in the same place when his night man phoned to say there had been a revolution in Portugal and the king had abdicated. The routine news would have gone through Bondon but Vance knew he would be expected to supply the Paris Angle. There was always a Paris Angle, but the one Vance that night invented was bigger than the story itself. Wondering what to write, he remembered suddenly the cute little blonde and fortunately found a waiter who knew her name. A man of Mr. Thompson's genius needed no more; forthwith he called for *de quoi écrire* and covered rapidly a dozen or so pages of Abbaye stationery with the fake of the century, which he sent by *chasseur* to the cable office. Within a few hours the New York *American* was out with an extra that may not have made history but which did make the fortune of Gaby Deslys (and later that of Harry Pilcer). The headline over eight colums was:

DANCER COSTS KING HIS THRONE!

The actual facts were somewhat less lurid than Mr. Thompson's fantasy. It happened that prior to the king's visit a functionary charged with keeping

visiting royalty amused had looked him up in the book he kept for such occasions and found that Manoel was 29, liked blondes on the slender side but gay. The functionary therefore ran his finger down the blonde list and decided on a certain Marthe, a *poule de grande luxe,* who could be depended upon to do her bit for *la patrie.* But at the eleventh hour certain physiological hazards imposed themselves and Marthe was

unable to keep the date. So here was a king arriving and no blonde to meet him, an unthinkable contretemps. At this point someone suggested a little soubrette, Gaby Something-or-other, at the Capucines. This, then, was how she happened to be with Manoel at the Abbaye on the night Vance Thompson spotted them. (She never went out with Manoel or any other king again; she didn't have to.)

The day following Vance Thompson's inspired dispatch was filled with surprises for Gaby. The first took the form of Mr. Lee Shubert who, chancing to be in Paris, had received an urgent cable from his office on Broadway. Forthwith he took a taxi to Gaby's modest *garconnière* in the Quartier de l'Europe and was pleased to see (Gaby being in her matinal negligée) that she had what it took to wow them in the big town, properly displayed of course. So he said he had been impressed by Mlle Deslys' extraordinary talent and desired to hire her as the star of his new show at

NEW BOOKLET TELLS 'THE STORY OF THE BALLET'

Jimmie Selva (Selva & Sons) has come up with an excellent idea in the form of 'ballet comic book', titled 'The Story of the Ballet'.

Although the 16-pages of drawings and text are in a format similar to that of today's 'comic books', the subject matter is of the highest caliber. Authentically prepared with painstaking research, this interesting booklet depicts many of ballet's historic highlights dating from the 1500's (Ballet Comique de la Reine' 1581) to and including our present day ballet companies. The fact that all dates, costumes, references, etc. are authentic makes this a truly helpful means of imparting some of ballet's historic lore to the student of dance.

'The Story of the Ballet' is a booklet teachers will want their students to read and own. In fact, this booklet makes fascinating reading for anyone, child or adult, who has the slightest interest in ballet. It is available through all Selva agencies.

DANCE ROUTINES
By Mail — Clear Descriptions
1. TESTED TO INSURE SUCCESS
2. GRADED FOR ALL AGES
All Types of Dance — Send for List
EVA VARADY
CARNEGIE HALL, NEW YORK 19, N. Y.

Let the
Associated Dance Teachers of Southern California
Dance Masters of America Club No. 1
Assist YOU in your goal to become a MASTER DANCE TEACHER
Don't put it off — WRITE TODAY for complete details regarding:
☆ Associate Membership
☆ Active Membership
☆ Junior Membership
CHARLEY BAKER
President
MARY FARMER
Secretary
522 East Grinnell Drive
Burbank, California

---

the Winter Garden. While this confirmed Gaby's own opinion of herself she was from Marseilles and very cagy. " 'Ow much you pay?" she demanded. With diffidence, but sure that at least six other impresarios were at that very moment en route to the apartment, Mr. Shubert suggested one thousand dollars per week for twelve weeks. Outraged, Gaby showed him the door. "Eef 'e 'ad say 'one 'undred,' *peut-être* I have say yes," she said in telling me about it years afterward. *"Mais, mille dollar'—voyons, c'était de trop,* I sink 'e ees crazy." However, Mr. Shubert was hardly back in his hotel before a *petit-bleu* arrived. Mlle Deslys saluted Monsieur Shubert and would be happy to appear under his auspices—for *two* thousand dollars per week. By that time, of course, Gaby had read the newspapers.

(To be concluded next month)

Do VOCALISTS spoil our DANCE TUNES?

asks HUBERT W. DAVID

CAN I answer this straight away and say in my opinion that quite 75 per cent. of them do? Perhaps if I draw up a Vocalist's "Rule of Three" we can arrive at what can make or mar the singing of a song. Due attention should be paid to :—

1. Diction.
2. Phrasing.
3. Restrained Presentation.

Now one can never do better than quote concrete examples when making comparison, and, by no-one better than the Old Groaner himself, Bing Crosby, can we endorse the "Rule of Three" principle as set out above. In this England of ours I would quote Vera Lynn, Anne Shelton, Jimmy Young and Teddy Johnson as perhaps those artistes who have faithfully built up their terrific reputation on these three sterling qualities.

The same applies to our vocal groups—and I refer in particular to the Keynotes, the Stargazers and the Kordites. First of all you can hear every word they say, secondly their phrasing comes from specific vocal arrangements (meticulously rehearsed) and their restrained presentation is achieved by a thorough knowledge of microphone technique. This particular technique first became known when The Mills Brothers visited this country. It was the first time a vocal group had *stood absolutely still* in front of a microphone. Their tremendous vocal effects were obtained by voice control and a swaying on their feet, so that the general balance remained the same throughout the presentation of a song whilst individual phrases "shot out" at you by the fact that each singer "swayed" into the microphone in turn.

I know of course that every voice must vary in timbre and colour but it seems apparent that many of our dance band vocalists either suffer from a plum in the mouth, a cold in the nose or a frog in the throat—they are afflicted with a peculiar nasal twang! And this is particularly

Although the above word of advice was directed to British vocalists—the same might well apply to some of our American 'grandstand' singers. (Reprinted from DANCELAND, London, England.)

prevalent with the feminine gender! They have a reasonably good tone when singing between Middle C and B (a range of 7 notes) but this "nasality" starts between Octave C and F (the other 4 notes in the "popular" song register). Unfortunately with a lot of these so-called vocalists, they let their enthusiasm over-ride the control of the voice and thus their phrasing "goes for a Burton" as well—and it is most certainly not "Restrained Presentation"!

Most of our solo artistes who sing the "popular" songs have had their first schooling with a dance band, but nowadays more than ever I should like to point out that dancers who go regularly to a Palais, go there primarily to dance —thus any vocalisation of a dance tune should in no way "offend the dancer's ear."

I should like to give a word of warning to up-and-coming vocalists (and there are many promising ones on the way). Always study your surroundings before you ever breathe a note. If you are doing a broadcast or making a record, listen to what the Producer and the Sound Control Boys have to say—they can give you a lot of help. If you are appearing on Stage then you will be partly concerned with your appearance and general movement. This must link up naturally with your voice delivery, and here you have to check your diction carefully because acoustics in different theatres and halls can vary greatly—and then if you are doing the vocals with a dance band in a dance hall ensure the microphone you use is balanced *against* the other mikes used by the band, otherwise you will not hear what your delivery sounds like.

You will be either drowning the band, and thus throwing the dancers off the "beat" or you will not be heard distinctly, and this can be most annoying to dance hall patrons. And don't try extravagant phrasing just because you've heard it on a record! Set your own style according to your own limitations—goodness knows we've all got plenty of these—and give the public what you know you can give 'em. You'll feel much more comfortable and much more confident if you are "keeping a little something in hand" all the time, instead of straining your own larynx, blowing the top off the dance hall and incidentally murdering the publisher's song!

I can only say that the B.B.C., record companies, dance halls, theatres and the like are greatly to blame for this slap-dashing vocalising that has crept into the entertainment world. A more rigid control should be exercised in making a vocalist realise that he's not the only man on the ship—and that he, the vocalist, can get so much help from the rest of the crew!

Vocalists, in spoiling our dance tunes, do not seem to realise that they spoil themselves, and hence they wonder why they can't be a Crosby, a Lynn or a Shelton. The answer is surely in their own hands—or rather shall I say in their own voices!

Broadway Dance Beat

By David Raher

SUMMER REVIEW

Two noteworthy events relieved the usual summer dance doldrums in this city. The first was one of the rare appearances of modern dancer Emy St. Just, the other was the surprise season of dance called the 'Summer Dance Festival'.

St. Just, known in dance circles as a performer and choreographer of rare talent, is relatively unknown to the general public.

Her last recital hereabouts was given roughly about ten years ago and reviewed favorably by N.Y. Times critic, John Martin. Just why there has been such a wide gap between recitals is hard to discern. No doubt Miss St. Just has her reasons.

The three works given at the Alvin theatre on the evening of June 27th, 'Thoughts and Remembrance' (Gluck-Underwood), 'O Sister Joy!' (Jolivet) and 'Cressida' (Bate), were stamped with an unmistakable flair for theatre.

The first mentioned probes the cerebral digressions of Ophelia's mind and emerges with a vivid and often eerie spectacle of how Ophelia sees the world around her.

In her demented version they alternately are seen as puppets and humans. This unique treatment of an aspect of Shakespeare's famed tragedy of Hamlet if not always lucid in action nevertheless held this spectator spellbound by the refreshingly new approach to an age old theme. The atmosphere of madness, created by the choreographer in the cenral role and intensified by the performance of a truly fine company of dancers was terrifyingly real.

In the solo, Cressida, the choreography again takes recourse to the 'bard', for inspiration. The work depicts the three stages of the development of Cressida from childhood through adolescence to womanhood.

Originally planned for three individual dancers the entire work on this occasion was performed by the choreographer herself. Again, the performance was authoritative and intensely moving.

The final work, 'O Sister Joy', had an ethnic flavor and is derived from Indonesian ritual. In her own style the choreographer depicts the ceremonials attendant upon a young native girl who has reached the marrying age.

All the primitive crudeness coupled with an unquestioning regard for tradition is inherent in this work. A hitherto unsuspected note of humor emerges from Miss St. Just's characterization of the priestess, who appears to be the guardian protector of the sacrificial maiden.

Dressed in tatters and wearing an uncontrollable black mane, she presented an oddly contrasting picture to the two previous portrayals. She resembled a character out of the Kabuki dance-drama.

The fine company of dancers who assisted Miss St. Just in her enterprise at the Alvin included: Alice Temkin, Zebra Nevins, Cathryn Damon, Loren Hightower, Paul Olson, Bob Haddad, John Nola, and Harry Day. Paul Kueter was the pianist. Tobias Blum, Manuel Vardi and Julius Baker assisted on the viola and flute respectively.

▲ ▲ ▲ ▲

D.D. Livingston who supplies dance films to educational institutions throughout the country and Hope Sheridan, a

dance journalist, turned impresario in a venture that gave New York City its first Summer Dance Festival.

Their combined courage was rewarded by extremely well attended performances at the famed Lexington Ave. YMHA from July 6th through July 11th.

Not only that, but two of the artists drew repeat performances later on; one made his debut as a choreographer in a vehicle for famed ballerina Alexandra Danilova. The series marked the return as performer, to the New York scene of Lillian Moore, former soloist at the Metropolitan Opera and noted dance historian.

Opening night, July 6th, drew a dazzling crowd. If one needed proof of Danilova's following here was infallible evidence. She appeared in an initial offering by Karel Shook modestly entitled 'Le Souvenir.' It was intended as a romantic das de deux and was danced to a score of Adolphe Adam composer of the music for Gisselle.

If one acknowledges the fact that Danilova has been on the decline for the past ten years you leave the auditorium believing that you have seen a remarkable bit of dancing. For any new choreography for the distinguished ballerina has naturally to accept first the inevitability of limitations imposed by the dancer's age.

Apart from the fact that she was unsuitably dressed (she wore a short tutu) for a romantic work, it cannot be said that she did not execute the various sections of the traditional pas de deux with distinction, dignity and an impregnable air of hauteur, an air that is curiously her own and practically a trademark.

She was supported by Michael Lland former Ballet Theatre soloist and a dancer of great physical beauty. Mr. Lland's beautifully proportioned physique enhanced his attractive lyric style. At no time in the performance, however, was the disparity in the ages of the dancers markedly noticeable.

The night's program also included the Spanish dances of Inesita, most of which had recently been seen here and applauded. The only non-traditional work in her repertoire 'Hechassid' which was noted for its brooding melancholy and a disarming plaintiveness, has capitulated to the insertion of castanets and a more blatant interpretation.

Apart from that, the dancer was in fine form and drew many 'oles' from an enthusiastic audience.

Katherine Litz whose earlier appearance this spring in Brooklyn left this reviewer in a deflated mood, added yet another tenor to the nature of proceedings that night.

Casting aside all pretentions to a serious nature, she delivered herself of two hilarious numbers; neither of which could be accurately called dance, but both of which remained unequivocally funny—in the broad sense.

The first called 'Daughter of Virtue' was an 'abstraction of the middy-and-bloomer' set. The second, entitled 'The Glyph' was a series of distortions and involvements with a three-yard piece of jersey sheath.

After the first ten seconds of Litz and her manipulations with the jersey this observer forgot about looking for dance form and settled down to a series of belly laughs and some speculation as to how she was going to make each successive picture funnier than the last, since the last seemed to be the funniest ever seen.

FREE HOLLYWOOD TALENT TEST

DO YOU HAVE A SPECIAL TALENT? "Your Career in Hollywood," Producer-Director Ron Ormond's new book tells for the first time, how to break-in MOVIES, TV or RADIO.

LEARN HOW TO:

- recognize your own type
- join the Screen Actors Guild
- obtain an agent
- overcome stage and camera fright
- develop melodious speaking voice
- make an impression on your first interview

And many other valuable trade secrets FREE HOLLYWOOD TALENT TEST. Check your potentials for a BIG PAYING job in "show business." Compare your talent I.Q. against the stars, with this studio proven test. FREE with your purchase of "Your Career in Hollywood." Send $1.95 for postpaid money-back guarantee to Screen Guild Press Dept. 100 5880 Hollywood Blvd., Hollywood 28, Calif.

Humor is definitely Katie's forte and I am at last happy to have made her acquaintance.

Another performer included in the series was Geoffrey Holder, much heralded giant from Trinidad. Many arts have been attributed to this unusual artist, the dance being not the least of them.

Mr. Holder, who sometimes looks like he's been lifted from an El Greco canvas employs all of the better known theatrical devices and what he comes up with is pretty smooth and professional looking. But I couldn't help feeling that I had just been through all of that with Jean Leon Destine, also a fine craftsman in his particular area.

The folk-lore and ritual of the Carribean Isles are no longer strangers to these shores. I don't know why, but I guess I was expecting Mr. Holder to give it all a vitally new look. Notwithstanding this reviewer's opinion, the public demanded a repeat performance.

Alvin Schulman repeated his virile solo, Sam Hall. Based on American folk lore, the story of the tormented Sam provides Schulman with a spring-board for some interesting movement. The choreographer-dancer displays attractive suppleness and originality of dance steps.

No dance pageant would be complete without a work by the master of contemporary pantomime, Charles Weidman. For the occasion, Mr. Weidman coughed up some perennial favorites. Present were 'Fables for Our Time', 'Flickers' and his monumental 'The War Between Men and Women'.

By bypassing the dance, modern or otherwise, Charles Weidman has arrived at a medium, somewhere mid-stream and uniquely his own, of making people laugh.

Nobody in his right mind expects Weidman to spring some fabulous dancing on the world; but neither will they crow about the funny things he does on the stage, somewhat ambiguously labeled 'modern dance'.

Paul Draper appeared in his second recital (first on the series) since his belated return to the states. He was in splendid form.

No one, least of all Draper, would accept sympathy or praise for accomplishment in spite of handicaps. Nonetheless I can not help admiring the control and courage it takes to overcome a stutter and deliver a witty line of patter, such as Draper has developed, without ever once alluding to it.

But that's just incidental. Here is a man, who for all the world looks awkward, that is, appears to have an intractable body yet moves with the fluidity of a breeze and the delicacy of an 18th century porcelain.

His Gigue (Bach) and Alchina Suite (Handel) are tap axstractions that never offend the great music which serves as accompaniment.

There were many more performers included in the Festival, too many, however, to comment upon here. For the rec-

(Page 261)

IF I HAD MY WAY

BY VERA-ELLEN

A month to do everything I want to do! How wonderful!

I'd get up early, because I hate to sleep late, and take a brisk walk around my neighborhood in North Hollywood. I'd head straight for a tap dancing lesson and, later, a ballet lesson. I'd get a body massage from my favorite masseuse and then go knocking on the door of my French teacher for an hour of *parlez vous*. And in the evening, I'd be at the ballet or the opera.

I can't think of anything else. In fact, I can't think why I'd want any if-I-had-my-way days. I'm doing all those things I'd like to do every single day!

(Reprinted from Motion Picture & Television Magazine, copyright 1953.)

NOBODY MATCHES *Art Teen* LEOTARDS

For Prices and Quality

Teacher Service and Original Styling

Only ART TEEN has leotards with

the white inside sanitary crotch

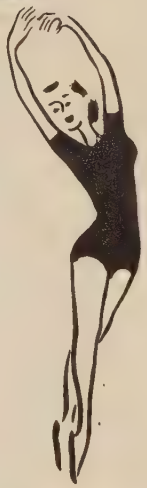
ART TEEN makes the patented Art-Tina . . .

elasticized neckline with no zipper back

10 theatrical shades to choose from

ART TEEN carries all sizes

Girls 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14
Adults 10, 12, 14, 16, 18



TEACHERS ONLY . . . Write for our money-making catalogue.

Meet the Fall Dance Season with confidence. *Our prices are the lowest in the trade.*

ART TEEN sells to Dance Instructors only, and pays postage when your check is submitted with order.

Delivery within three to ten days.

Meet the Fall Dance Season with confidence.

Art Teen Sportswear Co.

Manufacturers of dancewear for the particular
226 So. 11th Street, Philadelphia 6, Pa.

Who's Behind the News?

EDITOR'S NOTE: We wrote Basil Woon, author of 'Gaby the Great', page 240, for some biographical material on himself. The letter we received in answer proved so interesting we decided to print it for the perusal of our readers. For another interesting article by Mr. Woon, see DANCING STAR Magazine's 1953 April and May issues titled 'A Matter of Babies'.

Dear Mr. Keith,

Thanks for your letter and for the copies of DANCING STAR, which I found very interesting. In my extreme youth I was associated with dancing as my sister, Gwladys Dillon , began teaching dancing when she was 15 and I, 18; I could 'reverse' when I was five. Later Gwladys (who died during the past war) became a ballet mistress of of three London theatres, the Gaiety, Winter Garden and Palace, and produced the dances for Chu Chin Chow among other musicals.

She was paralyzed in 1919 and in 1922 opened a school for stage dancing in Rupert Street, London, and taught there successfully (sitting 8 hours a day in a wheel chair) for about 12 years. Many of the famous British stars were pupils of hers and some Hollywood stars---Anna Neagle and Herbert Marshall are two.

So while my own trails took me far away from London during Gwladys' heyday I nevertheless became innoculated with the 'bug'. Once in 1912 (one night only) I was a professional myself, dancing with Joan Sawyer at William Morris' Roof in New York. The tango had just been introduced and when her partner suddenly sprained an ankle I was the only person she knew who knew her steps and also had a suit of 'tails'. At the time I was Tenderloin reporter for the N.Y. Globe.

You don't want much biographical stuff about me, surely. Use what I've given you above, about Gwladys. For myself, I was a war correspondent, a Paris correspondent, have written eighteen books (17 published) and seven plays (2 produced, one in French) and millions of words of this and that for newspapers, magazines, radio and films.

But I am really not a writer except perforce. I cook much better than I write and would prefer (following in the footsteps of Clemenceau) to raise cabbages. It is fun eating cabbages you have raised; not so much fun eating words you have written.

I wish you continued success. It is evident (DANCING STAR) has clicked. More power to you.

Sincerely,
Basil Woon

NARROW ESCAPE

James Rozanas, well known acrobatic teacher narrowly missed having his right eye put out recently in San Jose, California.

He was helping a teen-age student with flip-flops when the girl's foot connected with his glasses sending a spray of fine glass into his eye.

A hurried trip to an eye specialist helped save the eye. The student who caused the accident was still in tears when Rozanas returned to the class.

Said Rozanas: 'Forget it honey, it wasn't your fault—I should have taken off my glasses.

Gentlemen:

Could you give me the name and address of boarding schools where a girl could finish her 11th & 12th grades in High School and study dancing as part of her school work?

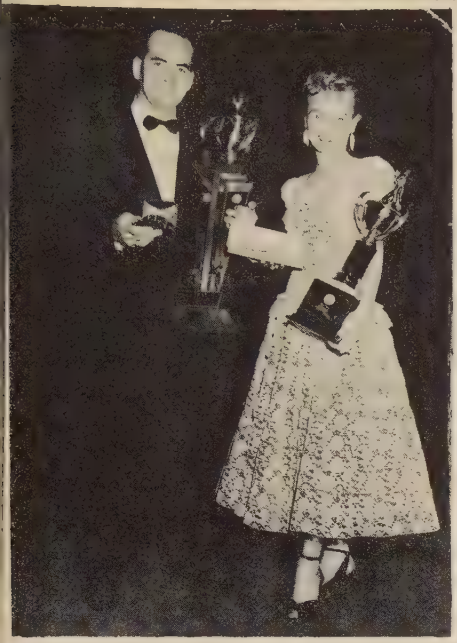
We read the story by Peachie Kane and the Pasadena Playhouse and would like to have their mailing address to get more information about age requirements etc.

We would be interested in schools located in San Francisco or the Bay Area if there are any which run on a similar basis.

Thanking you for your trouble,

Respectfully yours,
Mrs. Harley L. Walker
545 Benicia Road,
Vallejo, California

NOTE: We are reprinting the foregoing letter with the thought that some of our readers may be able to advise Mrs. Walker in this matter.



Burnett Bolloten and Betty Harris of San Diego, California, Grand Champions of the National Smooth Dancers' 1954 'Dancing Cavalcade. —Hawtree

DANCING CAVALCADE

Winners of National Smooth Dancers' 5th Annual all-around Grand Championship 'Dancing Cavalcade' which was held recently in Coronado, California, was won by Burnett Bolloten and Betty Harris.

Winning the Foxtrot division, the duo went on to the title round where they won in the four-divisional finale over Walter and Gunda Richardson, Waltz champions and runners-up.

It was a repeat victory for Bolloten, 1952 grand champion, and the first major competition for Miss Harris.

Benjamin Munoz, former Tango champion of Mexico City and his partner, Carmen Carlos, won the Tango event.

Rumba honors went to Vincent Scillato and Nanette Cowell, 1953 Waltz champions.

Virginia Thompson was crowned Queen of the Cavalcade which was under the direction of Bearl A. Bennett, program director, of Dancing Cavalcade.

Judges included: Charley Baker, Eddie and Margaret Gay, Chloe Call and William Thomas and Val Rogers, members of Dance Masters of America and Associated Dancing Teachers of Southern California.

ORDER BY MAIL!

LEARN TO PLAY CASTANETS At Home

A New and Authentic HOME STUDY COURSE has been prepared by NICHOLAS TSOUKALAS

$3.00 POSTPAID NO C.O.D.

728 LAWRENCE AVE. • DETROIT 2, MICH.

DANCING STAR'S Circulation is NATIONAL!

NEW CONTEMPORARY DANCE GROUP

Young Palo Alto, California housewives have recently formed what they call the Palo Alto Contemporary Dance Group.

The cooperative group was formed so that those who wanted to could continue their dance activities. A number of the members are former professional dancers, who, because of families to raise, found it necessary to postpone their dance activities. Others in the group teach dance in schools and colleges on the Peninsulua.

The group's Thursday night meetings are devoted to techniques, improvisation, and presentation of new choreographic ideas and music. All members contribute to the group by choreographing dances, conducting technique classes, or assuming group offices.

Current officers are: Chairman-Jane G. Dunn, Secretary-Marriane Arnstein, Treasuer-Carolyn Hiler, Publicity-Bunny Smith.

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

■ ■ ■ I suppose Jack Carter's LOLA MONTEZ was the best of the trio of new ballets presented in London by Ballet Rambert. But the competition from the other two was far from keen.

The best part of the Rambert repertoire remains the older—WINTER NIGHT GALA PERFORMANCE and GISELLE.

LOLA MONTEZ is a brightly-coloured, flickeringly-witty rush of a ballet. An 'Everybody's Digest of Verdi' is used as a score and Carter has shown himself-again-a master of humorous-dance.

But why 'again' in such small surroundings? Carter has been proven as a talented choreographer. Where is the scope, the opportunity he needs if he is to expand?

The other two ballets were LOVE KNOTS, a very hasty ballet by Carter which is not worth reviewing since its production showed the company as thinking it not worth presenting; and THEME AND VARIATIONS.

THEME & VARIATIONS is an introverted, clever, muddlingly symbolic, groping ballet by John Cranko. Cranko is as well thought of in English ballet as is Sibelius in English music circles. Neither means much, but both have a facade of depth which makes it potentially embarrassing to be 'caught out' not understanding the import.

I long ago gave up pretending to understand the clever-clever as a way of keeping afloat in the social swim. I'd rather sink in clear water than gasp monosylables of praise in a muddy whirlpool. Cranko has used every cliche and every convention of the moderns and the avant-garde dancers in THEME. The an-

★★★Leading Theatrical Merchandise★★★

Quality Theatrical Supplies at popular prices — Costume Fabrics * Dance Footwear * Majorette Boots * Knitwear * Batons * Hawaiian Goods * Braids * Sequins * Cords * Rhinestones * Costume Wigs * Plumes * Theatrical Makeup * Novelties * Danskins * Musical Accessories.

Featuring SELVA TOE SHOES, TAPS *and* ACCESSORIES

Al Margolin Larry Margolin

A & J THEATRICAL FABRIC & SHOE COMPANY

1823 Franklin St. TW. 3-5143
OAKLAND, CALIF.

—WRITE FOR NEW CATALOG—

MAIL ORDERS PROMPTLY FILLED

New Available — STEPPING TONE DANCE RECORDS

Joanna & Joey Panganiban

swer to my charge of being over-complex is that Cranko is a modernist, a coung experimenter.

Rubbish.

The keysign of experiment is a cutting away of dead leaves and a stretch cowards cleancut lines.

I saw dead leaves in THEME, I didn't see the cutting-away.

Most interesting segments of the Rambert season: Beryl Goldwyn's promsing Giselle. . . .Mary Monro's intense role in WINTER NIGHT. . . .and young Audrey Nicholls who captured the stage by the simple expedient of looking as if she enjoyed the excellent work she was doing.

■ ■ ■ Sadler's Wells Ballet will appear at the Paris Opera later this year and, in exchange, the Opera Ballet under Serge Lifar will dance in London at Covent Garden. This exchange visit has long been planning and it now seems certain that the plan is concrete.

■ ■ ■ Galina Ulanova has written (or signed) an article 'Why I did not dance in Paris' in the Moscow NEWS magazine. I am trying to obtain a transcript of this. I merely wonder what mention is made of Bein Dein Phu?

■ ■ ■ The brightest arrival during the Rambert season was a 20-years-old Australian—Audrey Nicholls. She stepped into GALA PERFORMANCE with a vivacity and puckishness rare in ballet. If she can retain the sense of fun she projects audiencewards, I think she has an interesting future.

■ ■ ■ Jamaican dancer Boscoe Holder has been training Maori maid Laya Raki for a dancing part in Cecil Landeau's COCKLES & CHAMPAGNE revue here. Laya stars in the British film with Jack Hawkins, THE SEEKERS. Holder's son, 4-years-old Chris, is also a dancer. But English law forbids his appearance on stage.

■ ■ ■ Ex-Katherine Dunham dancer and now the fire-in-ice cat of the popular song field, Eartha Kitt, is being sought by the Cafe de Paris as a follow-up to Marlene Dietrich.

■ ■ ■ American Jazzman Sidney Bechet

ORDER BY MAIL!

WORLD'S LARGEST SELECTION OF SPECIALIZED DANCE RECORDS
111 RECORDS OVER 200 MUSICAL SELECTIONS FOR DANCE TEACHERS AND STUDENTS' HOME PRACTICE
SEND FOR NEW 1954 CATALOG
RECORDS • ROUTINES • SHEET MUSIC

Russell Records
POST OFFICE BOX 725 VENTURA, CALIFORNIA

CAPEZIO . . . SHOES and ACCESSORIES
1612 Broadway, New York City
59 Temple Pl., Boston, Mass.
15 E. Washington St., Chicago, Ill.
411 W. 7th St., Los Angeles, Calif.
5619 Sunset Blvd., Hollywood, Calif.
988 Market St., San Francisco, Calif.
72 E. 3rd Ave., San Mateo, Calif.
2067 University St., Montreal, Canada

Beryl Goldwyn
—Derek Allen

BYRNES & SWANSON
Dance Studios

EVERYTHING IN
BALLROOM DANCING
Private or Class For
CHILDREN AND ADULTS
— TEACHERS' MATERIAL —

"Air-Conditioned Studio"
201 West 72nd St., New York City, N. Y.

■ Has YOUR organization advertised in the DANCING STAR? To reach a select clientele of dancers, teachers, professionals, students and their parents, try a 3-time ad in the DANCING STAR Magazine, now in its 4th year of publication.

Subscribers in all 48 states as well as in Canada and foreign countries.

Send for rate card on your letterhead.
DANCING STAR
376 Almaden Avenue — San Jose 10, Calif.

ORDER BY MAIL!

IT PAYS
to
ADVERTISE
. . . . AND ONE OF THE BEST WAYS IS TO KEEP AN AMPLE SUPPLY OF THESE ATTRACTIVE . . . .
★ SIMULATED ENGRAVED ★
BUSINESS CARDS
on hand.
PLACE YOUR ORDER NOW!
——FAST SERVICE——
In Thousand Lots Only
BLACK INK.....**$5.50**
BLUE INK.....**$5.75**
RED and BLACK.....**$9.50**
RED and BLUE.....**$9.75**
Please Enclose Remittance with Order to:
DANCE CRAFT
(Department ML)
376 ALMADEN AVENUE
SAN JOSE 10, CALIFORNIA

has written the score for a ballet to be premiered over BBC-TV this fall. Bechet, who has made the belittled soprano sax into a fine instrument, has been a voluntary exile in Paris for years. This ballet will be his first lengthy work.

■ ■ ■ The Nixa record label here, formerly confined to ballet and central European classical music, has purchased the U.S. West-coast firm of Pacific's repertoire. To my knowledge Pacific is a Jazz label? This should prove highly stimulating as a partnership!

■ ■ ■ The Ballet Comique, formed by George Kirsta, has failed. This is Kirsta's second loser, his resuscitated Original Ballet Russe de Col. de Basil was also a short-lived group. As no London season was given I cannot comment upon Comique's results but it could well have been a fine company. The roster was headed by such dancers as Exenia Palley, Irene Skorik, Domini Callaghan and Michel de Lutry.

●

Could this be our youngest 'reader'? Lee Raymond, 22-months-old daughter of Dancing Star's London editor, Peter Craig-Raymond, ponders over a recent issue of this magazine.

YOU, as a teacher, are invited to join the

DANCE OF THE MONTH CLUB

Each month for eight months (beginning Sept. 1st, 1954) this is what you, as a member, will receive:

1 ONE DANCE ROUTINE

Written instructions) written in easy readable standard terminology—routines choreographed by DANNY HOCTOR and other nationally famous dancers and choreographers. Routines will be varied—tap, ballet, beginners, intermediate, semi-advanced, and one or two production numbers.

2 A PHONOGRAPH RECORD

Musical accompaniment arranged to accompany the dance routine. Music will be both standard and original (written especially for the club) and top New York television musicians will be used on all orchestra records. All records are break-resistant.

3 ONE SHEET MUSIC

One piano part which is a special arrangement, as on the record, and arranged to accompany and inspire the dancer performing the routine. All the tunes have been cleared for television.

NOTE—Only members of the club will receive this material. It will not be made available to other teachers for one year following date first mailed to club members.

REGULAR PRICE

Routine	$2.00
Record	1.60
Sheet Music	2.00
	$5.60

Or $44.80 for 8 months

NOW! FOR A LIMITED TIME ONLY! **$29.95**

MAILING CHARGES INCLUDED · YOU SAVE $14.85

YOU'LL LIKE OUR TEMPOS
YOU'LL LOVE OUR TUNES

DANCE RECORDS, Inc.
P.O. Box 289, Radio City Station
New York 19, N. Y.
Gentlemen:
I am enclosing check ☐ M.O. ☐ for $29.95.
Please enroll me in the Dance of the Month Club.

Name.....
Please Print
Address.....
City.....Zone.....State.....

Copyright 1954, Dance Records

Chicago National Association Of Dance Masters, C.N.A.D.M.

MONTHLY MEETINGS — The First Sundays of November, February and April of Each Year.

★ Non-members are invited to meet with us ★
Announcement Sent On Request

DANCE MATERIAL
From Former Summer Sessions, Conventions and All-Day Meetings are available.
FOLDER SENT IF ASKED FOR.

EXECUTIVE OFFICE
32 West Randolph St., Chicago 1, Ill.
Edna Christensen, President — William J. Ashton, Secretary

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST In MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances
Send 6¢ Postage for Free Catalog of 200 DISTINCTIVE ROUTINES
Dept. DS, 333 N. Madison Ave. Hollywood 4, Calif.

watch for . . .

modern dance comes of age in mexico

by Peggy Munoz

IN THE NEXT ISSUE OF

Dancing Star

THANK YOU FOR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT IN
The DANCING STAR

THE WORLD'S GREATEST BALLET

☆

BOOKS

Serge Grigoriev writes the Diaghilev story from the inside.

☆

THE DIAGHILEV BALLET
by Serge Grigoriev.
(Constable, London: 35/-)

☆

In London, Constables have just published one of the most important ballet books for many years: Serge Grigoriev's *THE DIAGHILEV BALLET*. Grigoriev was Diaghilev's aide and regisseur for the entire lifetime of Ballet Russe.

Who could better write the Diaghilev story? Grigoriev is a man who knows his subject is bright enough to require no writerisms for him — his is a clean-cut, undecorative chronicle. What a change from the adjective-padded, superlative-stained "memoirs" of the past!

The failures, the wrong judgments, the fallible pettiness of Diaghilev are not obscured by Grigoriev. No God is made of the very human impressario. Yet he emerges a better portrait than the blind-eye laudations have previously made him. It is so hard to believe in a god, so much easier to realise a fallible man who could rise to greatness.

The endless quarrels and jealousies which attended new ballets, the troubles over bookings and money, the dancers who walked out and came back, only to walk out again . . . the whole panorama of Diaghilev is etched here in black and white with patches of the actual colour itself. Grigoriev has used no colours for his own shading. Diaghilev had enough himself.

Karsavina, Lopokova, Nijinsky, Massine, Lifar and Balanchine bob up through his chronicle to prove nearer the usual starting points than their less-farseeing biographers have made them. Grigoriev, himself, is glossed over — his own important part in the Diaghilev entourage is made as modest as his own roles with the ballet which are mentioned only once!

The seasons in Rome, Milan, Monte Carlo, Paris and London . . . the disastrous American tour . . . the Berlin chaos . . . the return to Petersburg that never arrived . . . and the eventual, ultimate telegram which ended a ballet, a man and an era: "Terrible nouvelles, Diaghilev est morte."

Here, by Grigoriev, is the greatest story yet of the world's greatest ballet.

— PETER CRAIG-RAYMOND

LA's Greek Theatre Plans Big Season

n a Cultural Bear Market, ome Bullish Entrepreneurs

FOR MANY YEARS prophets of doom ave been writing that the living theater s dying. Theater people have always coffed' at this contention. They said hat the "live" theater had always been ying, according to the soothsayers, but nat it still kept rolling along.

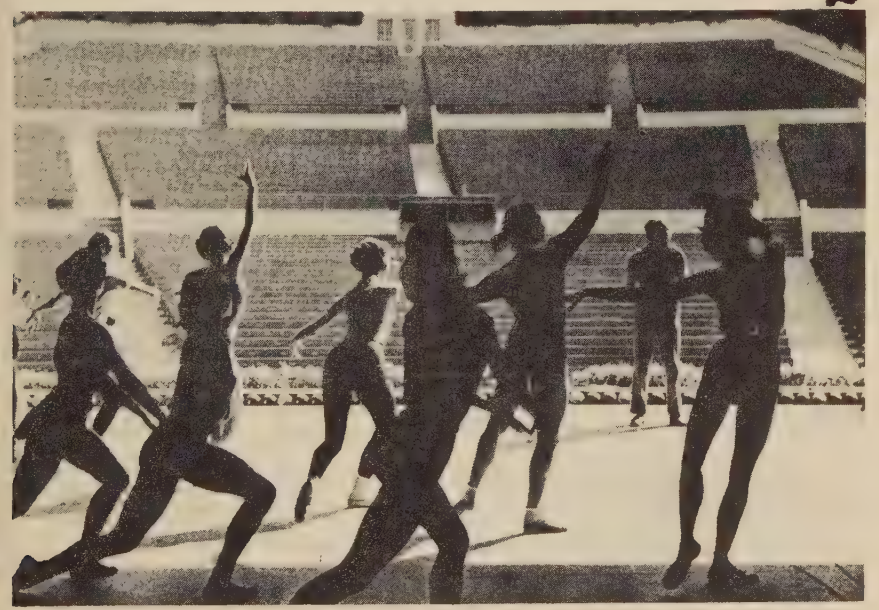
However, in 1953 despite all the heery reassurances from the optimists he living theater *did* almost curl up and lie. In that halycon year (on the eco- omic front) only 991 performers were vorking in US legitimate theaters, ac- ording to Professor O. Glenn Saxon f Yale in his recently completed *The Plight of the Living Theater.*

But with the national legitimate thea- er at its lowest point of all time the LA Greek Theater announced its most mbitious program last fortnight.

Home Base. The Greek Theater will again this year be home base for the New York Ballet Company, which returns early in July for its second visit to the Pacific Coast. This famed group, which has risen in a short five years from relative obscurity to its current position in ballet as perhaps the world's greatest living dance group, will offer six full weeks of varied programs—including the full length production of "Nutcracker Suite" which won top honors with its initial performance in Europe and New York this past winter.

Other attractions scheduled for the Greek Theater's 1954 summer entertainment program will include Jose Greco and his group of Spanish dancers, a full scale production of *Carmen* sung in English and productions of Gilbert and Sullivan's *Mikado* and *Pinafore.*

This reversal of a national trend by the LA group is even more remarkable



Choreographer George Balanchine and members of the New York City Ballet Company rehearse on stage at the Greek Theater.

— Reprinted from FORTNIGHT Magazine by permission —

in view of some other disturbing figures included in Saxon's book. He points out that there are only 234 legitimate theaters in the US today which regularly present live plays or music theater. That is a decline of 64% since 1921.

There have been practically no theaters built, except by universities, in the past 25 years.

Gross Returns. In contrast to these and other gloomy findings in Professor Saxon's economic survey, the Greek Theater Association in its first complete season last year drew nearly 200,000 enthusiastic patrons to its programs of ballet, opera and musical comedy, outgrossing and outselling all other summer entertainment in the Southland. And while preferred seating for opera and ballet of this quality is usually as high as $6 per ticket, the new theater group's top price was $3.50 for the best location in the 4,400-seat house, scaling down to a $1 low.

This summer, in line with its plan to increase civic interest in the theater, and eventually use it as headquarters for a permanent, resident company for opera and ballet, the Association is introducing a special student ticket program. Students of any accredited school or college will be invited to attend performances for the nominal sum of 50 cents.

Operating without civic subsidy or underwriting of any kind, the Greek Theater Association may be creating an organizational pattern capable of answering some of Professor Saxon's ominous predictions.

George Balanchine's magnificent new full length production of "Nutcracker Suite," the ballet that recently enjoyed 25 sold-out performances in New York and which *Dance News* lauded as "the high mark in the history of American ballet," will be the complete version and Los Angeles will be the only city outside of New York that will have an opportunity to see this lavish production. To present this ballet at the Greek Theater will take some doing. To augment the 60-odd dancers of the New York City Ballet, 40 local young ballet hopefuls between the ages of 8 and 13 will have to be painstakingly trained for the important part they play in this colorful fantasy.

ORDER BY MAIL!

BALLET BOOK SHOP
BOOKS ON DANCE
& Related Subjects
Catalog on Request
20 West Jackson Blvd. Chicago 4, Illinois

Rebuilding. Because the stage and physical equipment of the Greek Theater differ greatly from those of the New York City Center Theater, nearly the entire production will have to be newly built for this one engagement to faithfully recreate all of the stage business and scenic effects of the New York production. To insure a perfect duplication both James A. Doolittle, managing director of the Greek Theater, and Rita Glover, the artistic director, went to New York while "The Nutcracker" was being performed to study the production and to consult with Mr. Balanchine, Mr. Armistead, the designer, and Jean Rosenthal, the technical director.

During the New York City Ballet Company's six-week stay at the Greek Theater, four separate weekly programs of four ballets each will be given, in addition to the 12 performances of "The Nutcracker" now scheduled.

While most serious musical organizations managed to exist only with the support of staggering subsidies and the help of vast numbers of committees and patrons, the Greek Theater Association, without the benefit of either, risked and successfully presented by far the most ambitious season of opera and ballet ever presented in LA last year.

●

Teachers' and Students' section

Acrobatic & Tumbling Illustrations

Dance Teachers' Associations

Index of Dance Schools

Diary of a Career Girl

Classified Advertising

Studio Events

New Dance Team

Gene Reed and Melinda Olsen, up-and coming dance team, enact a scene from 'Under Paris Skies', the Danstory of beautiful but cautious love. Choreography for this number evolved from a sojourn along the Southern California coast which has often been favorably compared with the French Riviera.

Gene & Melinda's first big break as a team came when they were filmed for the Fall Telephone Hour TV Show which was directed by David Lichine.

Although adept in ballet, it was really the Charleston which was responsible for their discovery as a team. They had performed the dance as a part of a Roaring Twenties scene over a local TV station when a talent scout spotted them. In short order they were contacted, auditioned and signed to a nice contract.

In order to help expedite the purchase of their wardrobe, Gene and Melinda occasionally accept solo dates. It was for this reason that Melinda signed with the Mickey Rooney Show which recently completed an engagement at the Flamingo Club in Las Vegas; and it was for the same reason that Gene, at this writing, is one of the featured dancers in the new Hollywood musical 'Going Up'.

According to their teachers, Charley and Margaret Baker, the team's spontaneous success has been due in a great measure to their diligent study and practice as well as to their striking personalities.

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

THE TEXAS ASSOCIATION TEACHERS of DANCING held its 6th Annual Normal School for teachers and students at the Baker Hotel, Dallas, Texas, June 28th thru July 2nd. The faculty was composed of Gertrude Edwards Jory, Ballet, Danny Hoctor, Tap, Emmamae Horn, children's Ballet, Virginia Self, Spanish, Jerome Cook, Baton, and Camille Long, Acrobatic & Adagio.

NATIONAL SMOOTH DANCERS, Inc., Golden Gate Chapter was host to a mixed contest dance at the I.D.E.S.S.T. Hall in Sausalito, Calif. July 3rd. A picnic, swim and dance party was held in Sonoma, July 4th, Members from various Chapters attended.

DANCE MASTERS OF CALIFORNIA held their final meeting until after the West Coast DMA Convention. The following teachers taught: Stanly Kahn, Tap; Pat Mason, Tiller Routine; Elva Eilers, Hawaiian. Ballroom,(volunteer hour). Additional plans were made for the proposed Benefit Dance to be held in the fall for the purpose of building a DMC Welfare Fund.

WHENCE

Gay – softly – sway,
Dance the hours away.

Laugh – it's such fun,
To dance 'till the dance is done.

Pull – pull – pull,
The cadence calls.

Whence comes the thrill,
Filling me still,

Of those strings –

Vibrating!

–Margaret Hasbrook

ORDER BY MAIL!

NOVELTY SONGS
(Just Released)
"TELEVISION BLUES"
"BE A HOBOETTE"
"JUST WANT TO DANCE"
"I'M A LUCKY GIRL" (Little Tots)

$1.00 EACH plus 10c Postage
Send for List of Other Songs with Dances

ELSA GREENWOOD
90 CLINTON AVE. — NEWARK 5, N. J.

THE ART OF CRITICISM . . .

rather than the doggerell of merely being witty — that is not so simple to find in an era of short reviews, short tempers and "news angling" art.

Writing for *Ballet Today*, Peter Craig-Raymond well exemplifies just this — the art of criticism.

The Annual Subscription is $2.50

BALLET TODAY
15 Upper Brighton Road
Surbiton, Surrey, England

Keep Up With the "WORLD OF DANCE" by subscribing to DANCING STAR Magazine NOW!

BROADWAY DANCE BEAT
(from page 248)

ord they are Louis Johnson, Nala Najan and Gina (Indian Dance), Al Minns and Leon James (American Jazz Dances), William Kane, Myra Kinch, Arleigh Peterson, Josefina Garcia, Midi Garth and Audrey Golub.

The Livingston-Sheridan coalition consider their fledgling Festival venture an unqualified success and hope to repeat it next summer. . . .

James Rozanas and one of his many acrobatic and tumbling classes he taught this past summer. Photo was taken in San Jose, California, the half-way point on his cross country teaching tour. Teachers in the back row are: James Rozana, Annamay Bowman, Ellen Taylor, Fredrick, Ronnie Rea, Ann Girardi and Glenna Bell Moenning.
—Danstar Photo—

More than 300 National Smooth Dancers met in San Francisco during July to attend the Golden Gate Pre-Convention conclave and to vie for the Perpetual Plaque as well as other trophies in the Annual Mixed Foxtrot Contest. As is the custom the names of the winners were not announced until the Farewell Breakfast which was held in the Bellevue Hotel. Winners were as follows: Perpetual Trophy-Jerry Haynes, Los Angeles; Lee Isaak, San Francisco. Second Award-Andy Anderson, San Francisco; Joyce Jackson, Los Angeles. Third Award-Cliff Isaak, San Francisco; Rae Johnson, Los Angeles.
(Photo left to right. Front row: Cliff Isaak, Rae Johnson; Second row: Andy Anderson, Joyce Jackson; Third row: Jerry Haynes and Lee Isaak.)

NEW STUDIO OPENS

e San Jose Academy of Ballet in ity by the same name, held open e June 12th to celebrate the open- f its new $50,000 quarters.

e school's main teaching room has 1500 square feet of maple flooring, et of 6 feet high mirrors, a ventil- system, barres and divisional fold- s.

eling certain there must be a story ng planning and great sacrifice be- such a beautiful structure I inquir- the owner-teachers, Wana Williams Leon Kalimos who are a husband wife team: 'Just how long did you to wait before you realized your m—this studio?'

ere was a moment's pause while the exchanged glances and then Miss ams said: 'About eight months.' hought perhaps I hadn't heard cor- y. 'Did you say eight months?'

Kalimos nodded. 'That's right. see it took a bit longer to build we had anticipated.'

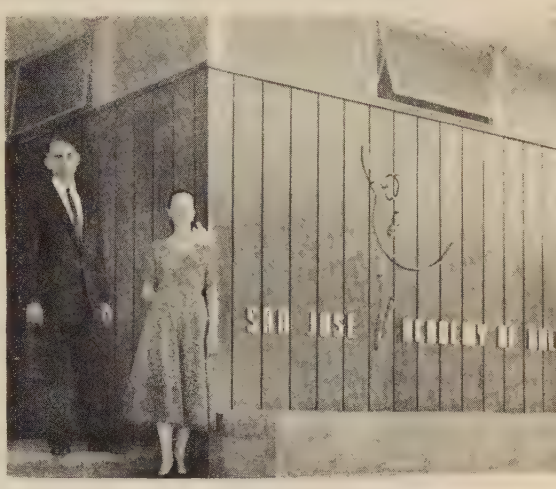
ou mean to say you hadn't been ning on something like this for...'

ss Williams interceded: 'No, it's that we had to vacate the building ere occupying and we were unable nd another—so we decided to build.'

e present school is located on prop- that has been in the Williams fam- or over 100 years.

na Williams' career has been varied . with dancing in various ballet com- es, working in motion pictures and ing at Hollywood Bowl. Both she husband, Leon, were with the San cisco Ballet Company before the ands of their school required so much eir time. —B.H.

ANCE TEACHERS — *PLEASE NOTE* • are welcome to send NEWS and PHOTO- PHS of yourself and your students to these s. All material will be considered for publi- n, but none can be acknowledged or re- d. PHOTOS should be CLEAR and GLOSSY. to: STUDIO EVENTS, % DANCING STAR, lmaden Ave., San Jose, California.



Wana Williams and Leon Kalimos at the opening of their new $50,000 Academy of Ballet in San Jose, California.
—A Danstar Photo

Left to right: Leon Kalimos, Louise Lawler, Wana Williams, Gordon Paxman, Gloria Cancilla and Conrad Ludlow.
—A Danstar Photo—

Each Month Many New Readers Discover the Warm, Human Interest Element So Prevalent in Every Issue of America's Fastest Growing Dance Publication . . .
DANCING STAR!

The above scene is from the 'Show Boat' number in Alma Wittig's dance recital which was held at the Paris Theatre in Oakland, California. Credit for the drawing of the boat goes to Alma's husband, Bob who spent many hours working it up. Done in brilliant luminous chalks and paints, it fairly flamed when the flourescent lights were turned on it. Back to front, left side: Sharon Bergstrom, Barbara Sargent and Betty Vic Willis. Center: Joan Comiso. Back to front, right side: Roberta Moors, Diana Simpson and Patsy Drury.

The 'Louettes', students of the Mary Lou Holmes School of Dancing in Des Moines, Iowa, have just been awarded another 13-week contract over TV station KGTV (Parade of Stars) in Des Moines. The girls open and close the show as 'Dancing Commercials'. (Ed.Note: Sorry, but we do not know the girls' names.)

RECITAL NOTES

Lillafrances Viles Studio of Dance Education presented its 23rd Annual 'Petit Carnival' at the Hyde Park High School Auditorium recently in Hyde Park Massachusetts.

⊕ ⊕ ⊕

Barbee's Dance Studio's first Annual Recital was presented at the Ravenswood Recreation Association in Oakland, California.

⊕ ⊕ ⊕

The Los Ayres Dance Studio Revue was recently presented at the Fremont High School in Oakland, California.

⊕ ⊕ ⊕

DANCE MASTERS OF CALIFORNIA

Affiliated with
DANCE MASTERS OF AMERICA

An Association of Dance Teachers "Qualified by Test"

For further information, address:
GLADYS BLANKENSHIP, Secretary
700 ARLINGTON AVENUE
BERKELEY, CALIFORNIA

Jack Stanly of New York City, poses with one of the groups he taught for eight consecutive Sundays at the Helen Nickolson Schools in Washington D. C., Virginia and Maryland. Sessions consisted of Technique and Material for students and teachers of the Nickolson schools. —Ernest Gaither

West's most complete theatrical supply house
SINCE 1928
LEW SERBIN'S DANCE ART CO
theatrical outfitters
dance footwear
hawaiian supplies
dance records
DANCE TOGS
OPERA HOSE
COSTUME FABRICS, TRIMS
MAKE-UP
FLUORESCENT PAINTS
& EQUIPMENT
WRITE FOR CATALOGUE · MAIL ORDERS PROMPTLY FILLED
171 O'FARRELL ST., SAN FRANCISCO 2, CALIF

THIS IS THE **New**

REK-O-KUT

TWIN-SPEAKER *Rhythmaster*

PORTABLE

HIGH FIDELITY SOUND SYSTEM
WITH CONTINUOUSLY
VARIABLE-SPEED TURNTABLE

USED BY THE LEADING CALLERS IN THE UNITED STATES AND CANADA

Also available in single-speaker model.

AT LAST!

A Variable Speed Portable Phonograph you can DEPEND UPON to play **any** tempo — from slow to fast — without fluctuation!

Yes, **RHYTHMASTER** allows you to play **all** records, 33⅓, 45, and 78 rpm, up to and including 16" broadcast transcriptions . . . at regular, increased, or decreased speeds.

RHYTHMASTER — with patented TEMPO CONTROL — is perfect for Dance Schools, Dance Recitals, Professional and Student Practice . . . in fact, this precision-built phonograph will prove invaluable wherever **Tone, Volume** and **Tempo** are important factors.

RHYTHMASTER is actually **3 instruments in 1:**

1. **A high fidelity portable phonograph;**
2. **A public address loudspeaker system when used with a microphone;**
3. **A high fidelity radio receiver when used with FM or AM Tuner.**

RHYTHMASTER is durably built to give you years of continuous service.

Write for complete details to

Dance Craft

(Dept. DS-1)

376 Almaden Avenue **SAN JOSE 10, CALIFORNIA**

Nita & Peppi, brother and sister acrobatic team, recently concluded an engagement at Bimbo's 365 Club in San Francisco. This talented duo has appeared at Radio City Music Hall, Ringling and Pollack Bros. Circuses as well as numerous other topflight entertainment outlets. Born in England, they have been performing together for over ten years. —Bill Cogan

'My specialty is toe dancing.'

ORDER BY MAIL!

DANCE FOOTWEAR
Toe - Tap - Ballet
LEOTARDS
DANSKINS — LASTEX GARMENTS
COSTUME FABRICS
Write for free catalog, Dept. S
Loshin's 302 W. 5th St. Cincinnati 2, Ohio

RUBBER STAMP SPECIAL

To introduce our Mail Order Rubber Stamp Service and the Excellent Quality of our Workmanship, we will mail, Postpaid, a 2 or 3 Line Rubber Name and Address Stamp and No. 00 Stamp Pad, (Black, Blue, Green, Red or Violet), and a small bottle of ink with a brush in cap for easy re-inking–

For Only $1.89 Check or Money Order.
ORDER YOURS TODAY FROM
Dance Craft
376 ALMADEN AVE., SAN JOSE 10, CALIF.

THANK YOU FOR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT IN
The DANCING STAR

Diary of a Career-Girl

This is the 25th *installment of an actual day - by - day diary written by dancer,* Peachie Kane, *who is at present furthering her theatrical career by studying at the Pasadena Playhouse.*

(Copyright 1954 by DANSTAR PRESS)

Wednesday, April 16th

Today was a rough day. We had an exhausting rehearsal this morning and lots of classes in the afternoon. On Wednesday we have stage management, Speech, Manners & Customs and Dance. Besides that I had to work tonight.

Thursday, April 17th

Had Introduction to Theatre this afternoon. Grant Marshall is readying 'I Am a Camera'. I hope I'm not being old-fashioned about the play, but I just can't sympathize with a character like Sally. Perhaps it's because I've never known anyone like her and I can't appreciate her views on life.

Incidentally, she is a young girl who is completely without principle or moral consciousness of any kind, and as far as I can see John Van Druten has glorified her. Personally I don't see anything glorious about her.

Very few of the kids I've spoken to about the play like it and no one can understand how it got the Critics' Award.

Friday, April 18th

Rehearsal—TV, speech a nd dance was about all today. Nothing especially new or interesting.

Saturday, April 19th

Finally was able to go to Hollywood for a dance lesson. How I do wish I could go in more often. I'd love to learn some of the dances Mr. Charisse teaches. At the rate I'm going I'm lucky if I can take just the barre-work once in a while.

Sunday, April 20th

After Mass I went to Cue Gardens to join the crowd of sunbathers. Everybody was memorizing lines or going over parts 'till 'Talullah's Big Show' came on then we all listened to it.

Afterwards a bunch of us went to Dino's for an Italian Dinner—not so good for the figure. . . .

Monday, April 21st

It always seems to take more time to get warmed up on Mondays. Stage management was fun today. Shirely gave her project and she had everything in it (sound effects) from explosions to dishwashing. Nancy and I worked her sound and had a ball back stage running from one thing to another.

Tuesday, April 22nd

Diane Daniels has the cutest part in which she's supposed to play a drunken actress. It's a part we'd all like to play because you can have so much fun with it.

Wednesday, April 23rd

Rehearsal was fun this morning. Gloria is playing the Russian countess and she has to smoke a cigar. Between Gloria and Diane with their cute parts and Bill Linton's ad lib-

ping, it's a riot.

Thursday, April 24th

More of 'I Am a Camera' today. was talking to one of the teachers about the play and he made me look at it in a different light. He said, 'It's because you don't understand the character (Sally) that you don't sympathize with her. Not everyone has had the same upbringing, or has been given the same opportunities. Environment plays an awfully important part in our lives. When you think of Sally, remember she doesn't know any better.'

I knew all this before, but I guess I didn't consider it in judging Sally, and what I thought was her inexcusable behavior. He told me much more, but the main point was that the theatre represents life and people—not just those who have been fortunate enough to have been taught the difference between right and wrong. (continued in next issue)

Want to see what our 'Diary of a Career Girl' looks like now? Well, here are four recent poses of Peachie Kane sent special to Dancing Star Magazine. Editor's note: We're all on your side Peachie. Just stay in there and pitch. We know you're going to make it.

ACROBATICS & TUMBLING

BY JAMES A. ROZANAS

This is the 16th in a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations — or better, yet, file them in a permanent **DANCING STAR BINDER** each month.

FRONT SPLIT (Left)

From a standing position, with hands on the hips. (1) Place left foot directly in front of the right, toes of the left foot forward and toes of the right foot sideward, maintaining straight lines and keeping the weight on both feet. (2) Slide left foot forward until a full split position is reached. Right foot does not move. When split is completed, the heel of the left foot will be on the floor and toes up. Back leg turns under just before completion of the split so that the toes are on the floor and heel up. Repeat same with right leg.

STRADDLE SPLIT

From a side straddle position, with hands on the hips and the toes turned out. The body weight is distributed evenly on both feet. (1) Slowly and carefully slide legs out to each side in a straight line until the pelvic bones rest on the floor. When the split is completed, the inside of the legs and the side of the feet rest on the floor with the knees facing to the front.

Drawings and Text, Copyright 1947, by James A. Rozanas, 720 E. 92nd. St., Chicago 19, Illinois.

INDEX OF DANCE SCHOOLS

CALIFORNIA—HOLLYWOOD

DANCERS INTERNATIONAL

Charley Baker, Founder

Phone ANgelus 92-111

CALIFORNIA—SAN FRANCISCO

MASON-KAHN DANCE STUDIO

All types of Dance Training
1125 Market St. UN 1-2110

CALIFORNIA—SAN FRANCISCO

SHIPLEY and MAPLE SCHOOL of the DANSE

All types of dancing for all ages
'West Coast's Foremost Dance Instruction
450 Geary Street GR 4-2338

CALIFORNIA-SAN MATEO

ZICEVA BALLET SCHOOL

Children, Adults and Teachers
631 'B' Street
Diamond 3-8485

HAWAII—HONOLULU

MAY & ROGERS DANCE STUDIO

Ballroom Instruction and Exhibition
138 S. Beretania at Bishop
Phone 501125

NEW YORK—NEW YORK

BYRNES & SWANSON

All types of Ballroom Dancing taught. Beginners & Professionals
201 West 72nd Street TR3-0852

PHOTOGRAPHY

THEATRICAL PHOTOGRAPHY at its finest. If you want a specialist in this line, phone BILL COGAN, SK 1-8665. For top-flight photographs of Dance Recitals, Nite Club Acts, Publicity Shots, etc. contact BILL COGAN, 2219 Clement St., San Francisco.

DANCING STAR'S *Circulation is Growing* RAPIDLY—
Why Not Grow With It —
ADVERTISE NOW!

★

DANCING STAR ***(A National Dance Magazine)***

376 ALMADEN AVE.
SAN JOSE 10, CALIF.

SUBSCRIPTION FORM

☐ Check here if you enclose $4.00 for TWO YEARS (24 Issues) DATE.....

☐ Check here if you enclose $2.50 for ONE YEAR (12 Issues) AMT. ENC: $.....

☐ Check here if this is a RENEWAL ORDER.

☐ Bill me — (IF YOU ENCLOSE PAYMENT, WE WILL ADD AN EXTRA MONTH TO YOUR SUBSCRIPTION.)

NAME..... ADDRESS.....

CITY..... ZONE..... STATE.....

☐ Teacher ☐ Student ☐ Professional ☐ Dance Enthusiast ☐ Library

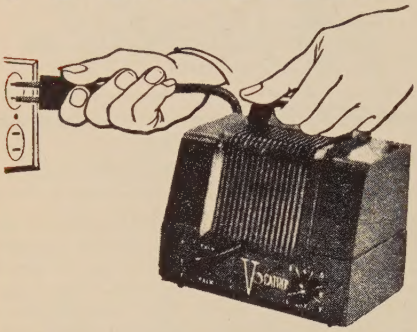
(Binders for DANCING STAR MAGAZINE, $3.00 Each. Holds 12 Issues.)

Note: Add 50c a year for Canada and Latin America — 75c a year foreign.

DANCE TEACHERS

You Can take it with you!

VOCATRON®



The "WIRE-LESS" INTERCOM for Studio, Home and Office Use

Portable

VOCATRON Is Ideal For DANCE SCHOOLS !

Lighter than a telephone — smaller than a toaster, Vocatron's uses are endless . . . With this economical INTERCOM in YOUR OWN STUDIO you can talk from Reception Desk to Class Room, Office to Teachers' Room, downstairs to upstairs — even from building to building, served by the same transformer.

NO EXTRA WIRING REQUIRED. Just plug it into any standard (105-120 volt AC or DC) outlet and talk. If you wish, take it home when you leave at night . . . its uses are endless there, too.

Let the versatile Vocatron serve you in your home as a time and step saver. by talking from kitchen to nursery, living room, sick room, garage, outside workshop or any other room with a standard electrical outlet.

Mail Coupon Today for FREE BOOKLET

DANCE CRAFT

376 Almaden Ave. (Dept. 112) San Jose 10, Calif.

NAME ..... ADDRESS .....

CITY ..... ZONE ..... STATE .....

Dancing Star

376 ALMADEN AVENUE SAN JOSE 10, CALIF.

FORM 3547 REQUESTED